

The University of Chicago

JAMES SHIRLEY'S
THE WITTIE FAIRE ONE
A CRITICAL EDITION OF THE 1633 QUARTO
WITH INTRODUCTION AND NOTES

A PART OF A DISSERTATION SUBMITTED TO THE
FACULTY OF THE DIVISION OF THE HUMANITIES
IN CANDIDACY FOR THE DEGREE OF DOCTOR OF
PHILOSOPHY

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
1942

By
ESTHER MELVINA POWER

CHICAGO, ILLINOIS
1945

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I. INTRODUCTION

A. Editions

1. Quarto

The Wittie Faire One, licensed for presentation October 3, 1628,¹ was published, in quarto form, in 1633, the only early edition of the play. It was regularly entered on the Stationers' Register under the date of January 15, 1632/3, as follows:

Wm : Cooke. Entred for his Copy vnder the hands of
Sr. Henry Herbert & m^r Aspley warden a Play called The
witty faire one by Ia: Shirley vj^d. [265]²

Just the day previous, January 14, this play had received Sir Henry Herbert's license for printing, as the evidence of his memorandum, printed in the quarto apparently as it was jotted down at the end of the manuscript, shows.

This Play, called THE WITTY FAIRE ONE, / as it was
Acted on the Stage, may be Printed, this / 14. of
January. 1632.

HENRY HERBERT.

The quarto, unless predated, appeared at least two months later with the following title page:

THE / WITTIE / FAIRE ONE. / A Comedie. / [rule] /
As it was presented at the Private House / in
DRVRY Lane. / By her Maiesties Servants. / [rule] /
By IAMES SHIRLEY. / [rule] / quotation / [rule] /
LONDON / Printed by B.A. and T. F. for WIL. COOKE,
and / are to be sold at his shop, neere Furnivals -
Jnne Gate, / in Holborne, 1633.

¹Joseph Quincy Adams (ed.), The Dramatic Records of Sir Henry Herbert . . . ("Cornell Studies in English"; New Haven: Yale University Press, 1917), p. 32.

²W. W. Greg, A Bibliography of the English Printed Drama to the Restoration, Vol. I, Stationers' Records. Plays to 1616 : Nos. 1-349 ("Illustrated Monographs Issued by the Bibliographical Society," No. XXIV, Part I; London: for the Bibliographical Society, 1939), p. 42.

The Collation is: Quarto, A (one half-sheet, two leaves) B to I (eight sheets, each of four leaves; the first leaf of I is signed with a roman letter, the next two with the italicized swash capital, which I have designated as J, italicized), K (one half-sheet, two leaves). There are thirty-six leaves; pages are unnumbered. A consists of: [A1]^r, title page as above; A1^v, blank; A2^r, dedication "TO/ THE TRVELY/ NOBLE KNIGHT/ Sir EDWARD (EDMVND)¹ BVSHELL.", signed "IAMES SHIRLEY."; A2^v, "Dramatis Personae." B-[K2]^v consists of: B1^r, head-title "THE/VVITTY FAIRE/ONE." and beginning of text; B1^v-K1^v, text continued; [K2]^r, text concluded and "FJNJJS." and Sir Henry Herbert's statement of license for printing, as above. [K2]^v is blank. [A1] and [K2] are unsigned, but all other gatherings are signed like B: B, B2, B3. The difference in fount in the I signature is noted above. An ornamental head-piece and an ornamental "S" appear on A2^r; a type-key border at the head and a different type-key border at the bottom appear on A2^v; an ornamental head-piece and an ornamental "S," like those on A2^r, appear on B1^r. The running-title "The witty Faire one." appears on B1^v and thereafter on every page with three single-letter fount variations, resulting in five different individual running-titles, to [K2]^r. The letters that vary in fount are the initial "w," the initial "F," and the final "e" on the last word.

This quarto presents many difficult textual problems. To arrive at a satisfactory solution to these problems, I collated as many copies of the quarto as I could find and succeeded in examining either in the original or in photographic reproduction fourteen copies out of the seventeen that I have been able to locate. These copies, though all alike in containing faintly inked

¹"EDMVND" appears as a variant in eight copies, which, as I show in the Notes to p. 2, l. 4, represent here the uncorrected reading.

and faded, together with more heavily inked, pages, are in various states of preservation.

1. The University of Chicago copy (C1) that I chose as my basic text is bound in a volume of eight plays all by Shirley, the first play of which is A Pastoral Called The Arcadia, 1640. The title page is slightly defective. There is mending at the bottom. The imprint is wrinkled but not defaced. The top at the left side of the "W," a pair of overlapping "V's," in the title has been obliterated by mending. The page has been pasted near the binding to the last page of the previous play. There is no blank page before the title page or after the last page of the text. There are many faint, almost faded letters.

2. The second University of Chicago copy (C2), singly bound, has also a mended title page with faded letters in the word "crucier" in the Latin quotation. This copy, like some others, has a variant in a letter found in the quotation (see collation notes). [A1] and A2 look as if they were neatly pasted on a narrow strip of paper. [K2] was apparently at one time badly mutilated and then restored by skillful mending. Some of the letters, just at the place where the mending has been done, look as if they were inked and sometimes perhaps replaced by letters not belonging to the original page. A small roman "j" replaces an "i," and a plain italicized "I" is given a curve at the bottom to look like a "J." There is a blank leaf at the end that looks as if it might be part of the original. Following that are two blank leaves obviously put in by the binder, corresponding to two at the front.

3. The copy in the Boston Public Library (Bo), which I examined in the original though collated from the photostatic reproduction, is a well preserved copy. It has some variants that

do not appear in any other copy (see outer forme C). It has some manuscript notes. On the title page is written in an early hand "By James Sherley her Maesties serv."

4. The University of Buffalo copy (Bu) is handsomely bound, called in the advertisement "The Halsey Copy." The water-marks show up more clearly in this copy than any I have examined. On two leaves (G3 and H3) more of the water-mark shows than in any other place. It seems to be a flower of three rather rounded petals with a long stem, parallel to which are three long leaves.

5. The Folger Library copy (F) I examined in microfilm.

6. The Harvard College Library copy (Ha) I examined also only in microfilm. It has some corrections written in in ink.

7. The Henry Huntington Library copy (Hn) I examined only in microfilm. The pages show quite clear.

8. The Library of Congress copy (LC) is bound in a volume of eleven plays, the Shirley quarto being the seventh. The copy has the book plate with the name of Francis Longue; and since on the brown leather cover, both front and back, the same seal is imprinted in gold that appears on the book plate, the volume was evidently bound for him.

9. The Newberry Library copy (N) with the seal "Ex MVSÆO HVTH II" has no badly faded pages. The title page is clear and shows no mending.

10. The Bodleian copy (O), Douce. S. 180, which I have examined in microfilm, has many passages marked in ink or pencil.

11. Of the three copies from the University of Texas, one, the first Aitken copy (T1), examined in photostat, bears the armorial stamp of the Duke of Roxburghe on the verso of the title page. It has variants that so far as I have found are unique (see outer forme E).

12. The second Texas copy is from the Wrenn collection (T2), also examined in photostatic copy.

13. The third Texas copy (T3), the second Aitken copy, imperfect as it is, happens to be legible in most of the places where the variants seem to occur. As it was too mutilated for reproduction, the library kindly sent the copy to The University of Chicago for my use. The bottom of almost every page is either torn—some portions missing entirely, some skillfully mended—or defaced, usually however, only in regard to parts of words. On the title page the publishing details are missing, the author's name on A2^r, most of the last line B1^r and B1^v, and so on. A piece attached to the lower outer corner of C2^v shows in its correct place on C3^v. The bottom of H2^v is torn completely from the page, and attached is a portion belonging to H1^v in such a position that it seems to fit into its place on the right page. This also happens on D so that the letters show in the right place on D3^r. Some of the pages in the middle of the book are mended so that only parts of words are defaced or are missing. K1 and [K2] are missing entirely, and there is an extra E3 at the end.

14. The copy in the Elizabethan Club, Yale University (Y), I examined in the photostatic reproduction. The pages would seem to be quite clear.

I have not been able to examine the two copies in the British Museum, the one in the Chapin Library, and the one formerly in the J. L. Clawson Library of Buffalo, which was listed for sale under Sale Number 2078 in the Anderson Catalogue May 24, 25, 1926. In the bibliographical description of the play in De Ricci's Catalogue,¹ it is identified as from the collection of the Earl of

¹Seymour De Ricci, A Catalogue of Early English Books in the Library of John L. Clawson Buffalo (Philadelphia and New York: The Rosenbach Company, 1924), p. 27.

Ellesmere and Henry E. Huntington, with the Bridgewater crest, and there is a note to the effect that the date on the title page has been altered to 1634 by an early hand. If this correction were made by a responsible person, one who was in possession of the fact, then the printing would have been delayed over a year from the date of entry in the Stationers' Register, unless the alteration was made to agree with the new style of dating, in which case the book might have appeared just one year later, that is, in January or February. In the absence of other evidence, however, we shall have to take the printed date on the title page as the true date of publication, whether at the beginning or the end of the year, old style dating.

In the fourteen copies collated I have found about one hundred and fifty variants with evidence of at least one stop-press correction on every sheet but one, F, and on every forme except six: outer B, inner D, inner E, inner G, and outer I, and inner K. In some of these six formes there are accidental variants and doubtful ones of punctuation. There were, moreover, two stop-press corrections on outer D and outer H and apparently so on outer C and outer G; and on another, inner K, three, if the leaf in each copy is the original one to the sheet. About forty of the corrections made at the press are in punctuation, twenty-five in spelling, twenty concerned with omissions or additions of words or lines, and thirty changes in words or phrases. There are also about ten changes in fount, four in the order of words or lines, and about three in grammar. Two blanks are later filled in, and there is still another stop-press correction of one word supplied. Three catchwords are involved.

In no other Shirley quarto edited or now being edited by University of Chicago students are there so many variations in

the different copies collated. Mr. Albert Howard Carter, out of the ten copies of The Maid's Revenge¹ that he collated, found about thirty variants, most of which are common misprints. They include turned letters, missing letters, wrong letters, a few changes in spelling, and about six in punctuation. Mr. John Carter, editor of The Traitor,² from an examination of ten copies and full collation of five has recorded about sixty variants, a great many of which are accidental variants and common misprints, such as turned letters, variations in spacing, and dropping of letters. There are some changes in punctuation and a few in letters. Recorded also are faded letters and displaced letters. Mr. Theodore Miles, who has edited Hyde Park,³ collated six copies, finding thirty-two misprints, comprising mostly inverted, transposed, added, dropped, or substituted letters. Miss Henrietta Herod, who is just completing her edition of Changes or Love in a Maze, has examined and collated thirteen copies with five variants, all intentional, such as added stage directions and changes in words involving changes of lining. She has also found about thirty variants in punctuation and letters. Mr. Allan Stevenson, who is editing The Opportunity, has out of twelve copies found about forty-five variants, mostly confined to two gatherings. Mrs. Frances Senescu, who is editing The Bird in a Cage, printed the same year and by the same printers as The Wittie Faire One, has examined eleven copies but is not quite ready to report on the final number of variants. She has, however, about five or six additions to stage directions, two or three changes

¹James Shirley, The Maid's Revenge, ed. Albert Howard Carter (Unpublished Ph.D. Dissertation, University of Chicago, 1940).

²James Shirley, The Traitor, ed. John Stewart Carter (Unpublished Ph.D. Dissertation, University of Chicago, 1941).

³James Shirley, Hyde Park, ed. Theodore Kerr Miles (Unpublished Ph.D. Dissertation, University of Chicago, 1940).

in lining, and some in words. She does not seem to have, so far, a great number of variants, but they indicate difficult problems in the text that the completed editions do not have.

One would expect the condition of the two printed plays, The Wittie Faire One and The Bird in a Cage, to be similar, though there are some differing factors that may have something to do with the difference in textual problems. The Bird in a Cage was, in the first place, a more recent play, having been licensed for production on January 21, 1632/3.¹ It was entered shortly after in the Stationers' Register March 19, 1632/3,² and appeared some time in 1633, perhaps, as Nason says, after mentioning the license for presentation "a few months later,"³ but I do not know upon what grounds he sets so definitely the time. The facts, however, indicate an interest in rushing the play to press; and although The Wittie Faire One was already, presumably, at the printer's, it may have had to wait its turn. Besides being a newer play, The Bird in a Cage had more commercial value because of the timely satirical dedication to the Puritan Prynne, who was in 1633 in prison for his alleged attack against the Queen and her ladies for having participated in Montague's The Shepherd's Paradise. Both the printers and the author, then, had a special interest in the publication of the play; the author, after all, was appearing publicly in the role of champion of the Queen. Shirley's dedication indicates some anxiety over the printing of the play: "and my owne Oc-/ casions not permitting my personall

¹Adams, op. cit., p. 34.

²Greg, op. cit., p. 42.

³Arthur Huntington Nason, James Shirley Dramatist (New York: Arthur H. Nason, 1915), p. 72.

attendance, I have / intreated a Gentleman to deliver this Testi-
monie of my / Seruice, many faults have escaped the Presse¹

Not one of these six plays shows evidence of so many stop-press corrections as The Wittie Faire One. In three of the plays the corrections are mostly, if not entirely, of common misprints. In the other three, there are variants involving real changes, but few in number as compared with those in The Wittie Faire One.

After a careful examination of all fourteen copies of The Wittie Faire One, I have no doubt that they are from the same setting-up of type. The McKerrow ruler test,² the position of the signature, and all the abnormalities of fount and spacing and alignment on every page of the quarto leave no room for doubt. My problem as an editor is to decide which are the corrected formes, which the uncorrected, and to attempt to arrive at some conclusion as to the reason for each correction and to the authority behind it. There is the problem too of why this play should be different from the other edited plays by Shirley in textual problems. Does the fault of the state of the quarto lie with the printers or with the manuscript? I believe the evidence will show there is a combination of reasons and that carelessness of the printers is least responsible.

Much of the press work is undoubtedly poor. Letters of roman type are frequently mixed with those of italic, especially in speech-prefixes and proper names in the text, where the first letter is often roman. Interrogation points and colons in italic are used interchangeably with those in roman. There are several,

¹From the University of Chicago Library copy, sig. A2^v.

²Ronald B. McKerrow, An Introduction to Bibliography (Oxford: Clarendon Press, 1928), p. 183.

though not more than the usual, instances of foul case and turned letters. The type is not clear. Some of the letters are heavily inked and blurred. Letters like "s," "u," "n," and "a" are frequently inky, indicating dirty type. There are frequent bars that result from faulty inking or worn materials. The alignment is often uneven, wavy in appearance. Letters are frequently out of place, varying in different copies. There are many irregularities of spacing; in some lines the words are extremely closely spaced, in some conspicuously widely spaced. In many of these lines we find there has been some correction at the press; in others there is the suspicion that there have been some previous corrections the copies do not show.

The punctuation in the quarto is different in the long set speeches in verse than in those in prose, an indication that the printer preserved to some extent the distinction in the manuscript. In the former the punctuation is much lighter and seems to be based upon a different principle. There is rarely, besides the period at the end, any punctuation except the comma. Furthermore, the comma seldom appears at the end of a line and only once if at all within each line, practically always just at the place where in scansion the caesura would be. For example, in the long blank verse speech of Aymwell's (B2^v, 17-31) there are two commas at the ends of lines, grammatically representing a full stop, and a comma within each of five lines out of the fourteen. There is a minimum of punctuation here. In a blank verse but less "poetical" passage (B3^r, 15-34) there is a period only at the end of the passage and only two commas at the ends of lines, but a comma within each of eleven lines out of the seventeen full lines, coinciding each time with the caesural pause. Not one comma stands for a full stop in the grammatical sense, for the speech is built

up out of a series of predicates. The commas do, however, serve a grammatical function in that they separate a series of parallel elements. Similar is the punctuation in the long speech of Violetta's (B4^V, 12-19). The commas in the middle of the lines seem more to represent the caesural pause than serve a grammatical function. The punctuation frequently makes for difficulty in interpretation of the sense. A comma before and after the if clause, for instance, makes that clause a squinting modifier. This same difficulty one does, however, find in the prose passages. There are no colons, semi-colons, or question marks in these verse passages, though in the songs the punctuation is somewhat heavier.

The prose passages are, as is appropriate to the colloquial character of the dialogue, rather generously sprinkled with commas, and comparatively so with question marks, exclamation marks, and rather less so with semi-colons, colons, and dashes. There are, however, few periods within the prose passages. In a long prose passage there may be two periods. Commas are used to separate almost any element that may be considered a unit. They separate series of phrases; are used before "and," "but," "or," "for," and "yet"; and set off wholly or in part appositional elements and words in direct address. The prose speeches, because of their highly colloquial flavor both in diction and structure, are built up out of short elements and thus call for frequent pointing. In the long prose passage, Sig. 11^r, lines 6-33, all the short, abrupt elements are set off with commas; dashes are used to indicate more abrupt breaks; and there are question marks but no periods.

Sometimes, as was customary, a comma is used for an interrogation point, or an interrogation point for an exclamation point. In these instances it is difficult to say whether the

pointing represents the author's or the printer's practice. Colons appear frequently at the end of speech-prefixes, representing here, one may suppose, the author's pointing.

An interesting matter for conjecture is the authority for the punctuation—the manuscript (the author's or a copyist's, which presumably would follow the original more or less closely) or the printer. Of the great number of variants in the copies of this quarto there are two or three formes in which punctuation corrections predominate. Inner forme C, outer D, outer E, and inner H have variants, most of which, though not all, are in punctuation. The question marks on C2^r in some copies are interesting, as they are not really necessary or by modern standards correct, since they follow indirect rather than direct questions. Yet the marks stand in what must be the corrected sheets. It is likely that these question marks are the printer's, who perhaps supposed by the construction of the elements, each introduced by interrogative pronouns, that question marks improved the reading. In most cases where punctuation is alone concerned, the printer may well have made the corrections without reference to the manuscript.

In the use of italics the quarto is, on the whole, consistent. Italics are used for speech-prefixes (the initial letter often in roman type); for stage directions, including proper names, except in one long stage direction, on K1^r, where the six proper names are printed in roman; and for all proper words—names of countries, of people, of classical characters, places, buildings, titles of books, and so on. Geographical terms are italicized as are also French expressions, Latin quotations, and the songs. There is every evidence here of the printer's following carefully a system. In one expression, "the Queen of Diamonds"

(D4^v), the last word is italicized as it suggests a proper name in the phrase. On the next page, in the last line of a section of six lines, repeated with slight differences from the last six lines of the last page of the previous signature, the word is not italicized. A different printer apparently began printing from the wrong place in the manuscript (unless he began at the right place, and afterwards sheet D was reset) and made the slight changes that a printer would be likely to make. He did not italicize "Diamonds," as it was a matter of opinion whether to consider it a proper word or not.

The lining in the quarto is quite clear and correct in the long blank verse passages, though in the shorter speeches it is not so obviously correct. The difficulty for the printer came when prose broke into verse and verse into prose, if indeed the author intended any distinction in the rapid exchange of short speeches. Only about one-third of the play is in verse. There are many long prose passages. In some speeches of medium length there is a question whether the lines were meant as prose or verse. Sometimes speeches printed as verse would seem to be better in prose. In the very short speeches, although the author may have intended them to fit together sometimes in a blank verse pattern, on the whole he seemed to distinguish little between verse and prose. Gifford, who edited the play in 1833, apparently thought much of the lining bad, as he frequently both relines the verse and changes prose into verse and verse into prose. The lines printed conspicuously badly are those in which one line is usually extraordinarily long, followed by a shorter line which begins with a letter in lower case (B1^v, 8-9; 17-18; 27-28; 33-34). Usually these lines appear in speeches that read to the ear doubtfully as verse. The manuscript must not have been clear in such

passages. In fact, the printers did as good a job of lining as we find in many of the plays of the period that have the same mixture of verse and prose.

So far, then, we have observed that much of the press work is bad, but of the kind that seems to be due to faults rather of the press than of the printers. There are, for example, more instances of wrong fount than of wrong letters and of ink spots than of foul case. We have observed, furthermore, that the printers rather consistently followed a system in regard to fount for stage directions, proper names, foreign expressions, etc.; that they seemed inclined to follow the general system of punctuation in the manuscript, making sometimes corrections, apparently on their own authority, for the sake of clearness for the reader; and that their lining is bad only in places that suggest difficulty in the manuscript. Before describing and analyzing the many variants, which should throw more light on this problem, we shall seek to discover whether or not there is evidence in the reputation and other work of the printers to substantiate these generalizations.

a. The Printers of the Quarto

The B.A. and T.F. of the imprint on the title page stand apparently for Bernard Alsop and Thomas Fawcet, the former, printer of many sermons and several plays both alone and with his partner from about 1618, the date of Alsop's first registered publication,¹ to 1639, the date of his last.² Sometimes their initials appear on the imprint and sometimes their names. Mr. A. K.

¹Arber, op. cit., III, 620.

²Ibid., IV, 487.

McIlwraith has observed that in two states of the title page of The Virgin Martir by Massinger, printed 1622 by Bernard Alsop, one title page has the printer's device and his full name while the other has a type ornament and initials. As an explanation he says:

The Editor suggests to me that the former was intended to be used in a part of the edition which the printer meant to sell himself, the copies which he took for disposal in this way being perhaps part of the payment for his work. This explanation seems highly probable, and I acknowledge it with gratitude.¹

Bernard Alsop was a printer of long experience. Starting out as an apprentice in 1601,² he was by 1616 partner to Thomas Creed,³ a printer whose workmanship, McKerrow says, "was superior to that of many of his contemporaries";⁴ and the following year Alsop succeeded to his materials, which had included, according to McKerrow, "a varied assortment of letter."⁵ The Stationers' Register notes:

Barnard Alsop succeeded Thomas Creed, an ancient
Erection.⁶

Flomer, basing his conclusions about the condition of the materials both upon the Stationers' Register and his own examination of the printed works, says:

¹A. K. McIlwraith, "Some Bibliographical Notes on Massinger," The Library, 4th Ser., II (1930-31), 79.

²Arber, op. cit., II, 259.

³Ibid., III, 701.

⁴R. B. McKerrow, A Dictionary of the Printers and Booksellers in England, Scotland and Ireland and of Foreign Printers of English Books 1557-1640 (London: Printed for the Bibliographical Society, 1910), p. 80.

⁵Ibid.

⁶Arber, op. cit., III, 700.

Creed's type and ornaments, when they came into Alsop's hands, had been in use many years and were getting into bad condition, but his successor used them during the whole of his life. Consequently his later books are very poor specimens of typography, and his news-sheets were printed in the roughest possible manner.¹

There is no evidence, as far as I can find, that Alsop had the reputation of being a careless or unconscientious printer, as far as workmanship went. It is true he was suppressed, according to a note in the Stationers' Register, the date of which is stated as approximately 1636, for printing "ye fees of ye Chauncery" and that he was called unruly and his partner Fawcet "ye abler man and better workman and better governor."² This judgment represented the point of view of the church and state authorities, who were interested in suppressing books, and would not have had relation to Alsop's ability as a printer. Fawcet was in 1636, according to the Stationers' Register, a poor man.³ In 1637 Alsop's name alone appears as one of twenty Master Printers in the Second Star Chamber Decree allowed to have the use of "one Presse or more."⁴

There is evidence, however, that seems to point to Alsop as seeking printing jobs on the grounds of cheapness rather than excellence of workmanship. In many entries in the Stationers' Register, usually in regard to works assigned to others by him, there is a note to the effect that the other may have the assignment provided that Alsop do the printing, "Doing it as cheape as

¹Henry R. Plomer, A Dictionary of the Booksellers and Printers Who Were at Work in England, Scotland and Ireland from 1641-1667 (London: Printed for the Bibliographical Society, etc., 1907), p. 4.

²Arber, op. cit., III, 704.

³Ibid., III, 701.

⁴Ibid., IV, 529.

any other man will,"¹ or "he Doing it as good cheape as any other man will,"² and once "Doeing of it workemanlike and as reasonably as any other."³ These works were mostly sermons.

An examination of some of the plays printed by Alsop and Fawcet in the Rare Book Room of the University of Chicago shows the same founts as those of The Wittie Faire One as well as additional ones. Massinger's The Roman Actor, printed according to the title page, in 1629, has many of the same founts. The page, however, is a better looking page. The commas and apostrophes are clearer. The lines are more even. There is, in addition, more regularity in punctuation. For instance, there are always periods instead of an indiscriminate use of colons and periods after the speech-prefix. There is no or little indiscriminate use of roman and italic type in the speech-prefixes. The punctuation seems quite modern. There are, for instance, periods within speeches much as in modern use. It would seem both that the type was in somewhat better condition than when Shirley's play was printed and that the manuscript was a clearer copy, the author perhaps being especially careful about punctuation. Perhaps, too, there was less rush in the printing-house.

The next year Alsop and Fawcet printed Beaumont and Fletcher's The Scornfull Ladie (third edition) and Shirley's The Gratefvl Servant. In the first play there is the same indiscriminate use of different founts as in The Wittie Faire One, especially in speech-prefixes and punctuation. Apostrophes, as in the present play, are often no more than a dot, and the letters are

¹Ibid., IV, 46.

²Ibid., III, 649.

³Ibid., IV, 59.

frequently inky. The words, however, seem more evenly spaced, and there are not so many displaced letters. The Gratefvll Ser-
vant has the same kinds of fount on the title page, though the body of the play seems to be in a fount of smaller size than that of the present play. I notice in this play much the same spelling as in The Wittie Faire One, such as the double "e" in words like "hee." The presence of the same spelling in Shirley's plays printed by Alsop and Fawcet as distinct from that in other plays printed by the same men is an indication that the printer followed fairly closely the manuscript at least in regard to spelling.

These early years of the thirties were somewhat busy for our printers. In the next year, 1631, they printed a new edition of The Virgin Martir by Philip Massinger and Thomas Decker (Pollard 17645) and Match Mee in London (Pollard 6529), two plays which I have not examined. I did, however, examine The Covragiovs Turke written by Thomas Goffe, printed the next year, 1632. The page looks exactly like a page of the present play. The same fount is used for corresponding purposes. There is an unevenness in the lines. Exclamation points are not clear cut, pages are unevenly inked, and there are some inky letters. The apostrophes and colons, however, seem clear; and the spacing is comparatively even. The play, unlike the present play, however, was written mostly in verse, and there would not be for the printer so much difficulty.

Shirley's The Bird in a Cage, printed in 1633, the same year as the present play, by the same printers, is more similar to it in the kinds of founts and peculiarities and abnormalities of printing, such as indiscriminate use of roman and italic fount in speech-prefixes. It might well have been printed the very same time as The Wittie Faire One. The play may not show quite

the same number of textual problems, as the manuscript copy was perhaps fresher, and the author was more interested in the printing.

A summing up of Alsop's work by W. W. Greg in his study of Massinger's autograph corrections in The Duke of Milan, 1623,¹ indicates that Greg did not think badly of Alsop's work. Greg notes that there is one textual problem in every four and one-third pages or one hundred and fifty lines in The Duke of Milan,² and he comments: "This is not a bad record for the much-abused compositor faced with what evidently was a far from perfect copy."³ Greg also observes that Alsop left twice a blank in places where the words might easily puzzle the printer unless clearly written. Because of these blanks Greg concludes that it is clear that the author did not himself revise the proofs.⁴

b. Analysis of Variants

In the present play there is an average of something over two problems for every page. I have already indicated the presence of copious corrections. In my analysis of the variants, each one of which is discussed in the Notes and of course recorded in the collation notes at the foot of each page, I have found that the original, uncorrected readings are due to several causes. Some of them are due to common printers' errors, the corrections made by the printer doubtless without reference to the manuscript

¹W. W. Greg, "Massinger's Autograph Corrections in 'The Duke of Milan,' 1623," The Library, 4th ser., IV (1923-24), [207]-218.

²Ibid., p. 216.

³Ibid.

⁴Ibid., p. 209.

copy. Inner forme H of the basic copy, for example, on pages H1^v, H2^r, H3^v, and H4^r has typical errors of this kind. Some of the uncorrected readings are due also to obscurity in the manuscript, in places where the author apparently had made some revisions. Some examples are:

C2^r 7 beget encouragement hope] beget hope

C4^v 16 an Vassall] an Rascall; your
servant

H1^r 17-18 your/ Bacon] you/ Beauchamp

Other examples are omissions or additions of lines, as: H1^r 34-35, and K2^r 17-19 (see below). There are other possible explanations given in the Notes. Sometimes the obscurity is due to illegibility of a difficult word; for example, on page D4^v, line 2, a blank occurs in two copies representing the sheets run off the press before the correction. The printer could not decipher the word "cento," which doubtless looked strange with so many minim strokes and which is an uncommon word. Later the word was supplied by a reader who knew the author's intention, or possibly by the author himself. On the same page there is another blank in the same copies. The line, 7, was obviously set up hastily with not enough allowance for the word but apparently with intention to supply the word later. The word supplied was "acemation," the best the proofreader could do apparently. But as someone finally supplied the correct word, perhaps the author himself, the press was stopped again for another correction, this time to "ordination."

There are some mistakes due to the printer's misreading; that is, reading a word similar in appearance to the correct one. The misreading of "EDWARD" for "EDMVND" in the dedication, A2^r, line 4, may be of this kind, though there is the possibility of

the author's just abbreviating the name in his manuscript. Others of this kind are:

E2^v 30 Iron] maine

One would have to assume that the word Iron began with a lower case letter. There may have been, however, some revision in the manuscript.

E3^r 1 Saphyre] Saphyres

Final "e" and final "es" look very much alike frequently in seventeenth century handwriting. The change from the plural to the singular had to be made for the sake of rhyme.

E4^v 8 cancell] counsell

G1^r 1 doe] does

Here the "e" was misread for "es." The change had to be made for the sake of grammar.

Some variants are due to adjustments made in the line for the sake of other corrections. For instance, in the following an "e" was taken out of the ending of the past participle to make room for the interrogation point.

E1^r 9 couzen'd . . . night?] couzened . . . night

E4^v 3 he is return'd] he returned

Here the "e" was removed to make room for the "is," which is necessary for the metre.

G4^v 19 though strengthned] then strengthened

An "e" was removed to make room for "though," necessary for the sense. There are instances, too, of the compositor's anticipating a word farther on, at the end of the next line, for example, and of his mishearing a word; that is, failing to remember the right sound. There are, on the whole, more errors that seem to be due to obscurity in the manuscript from alterations or illegibility of a difficult word rather than to the printer's carelessness.

ness. Evidently he had not too good a copy. Certainly the manuscript was not written in the clear hand of a secretary. It may have been the author's original.

As to who is the authority for the corrections, it is difficult to say in all instances. It is easy to identify those corrections made by the printer himself; others a proofreader at the printing-house could have made. But there are some that point to the author or someone who knew his intention pretty well. The correction of the name on the dedication page and the filling in of two blanks indicate the author. On the other hand, one blank was never filled in, as far as the copies examined show. See E3^v, line 24, on a forme which, as far as my copies show, has no corrections.

The following chart indicates which copies represent the corrected readings in each forme and which the uncorrected. The symbols across the top represent the different copies, the first symbol, C1, the basic text copy, and therefore placed first, out of its alphabetical position. Running from top to bottom are the formes which contain variants. The formes without variants are not listed. One whole sheet, inner and outer F, contains no variants. Otherwise there is one forme, inner or outer, to every sheet that has some variants; three sheets, A (really a half-sheet), C, and H have variants on both formes to each sheet. The letter "o" stands for the corrected reading, and the letter "x" for the uncorrected. "M" stands for "missing," as in the case of the lost two leaves of T1. When a forme has more than one stop-press correction, I have indicated the readings by the numbers, "1" standing for the first stop-press correction, and so on. I have starred formes that seem to have two stop-press corrections represented by only one copy, and I have indicated in the follow-

ing note what the copy is. Inner forme K is rather complicated, with three stop-press corrections, the third indicated by a variant within a variant of the first stop-press correction. Following the chart will be a detailed explanation of this forme. I have based my conclusions on the state of a forme, whether corrected or uncorrected, on certain criteria: meaning or sense of each variant, appropriateness to the context or connotative value, correctness in spelling, grammar, and punctuation (with regard to seventeenth century practice), and peculiarities of spacing. If one variant satisfies without a doubt the conditions for a corrected reading, then all the other variant readings on that particular forme must be also corrected readings, unless of course, there is more than one stop-press correction. There is usually sufficient evidence, criteria reinforcing other criteria.

	C1	Bo	Bu	C2	F	Ha	Hn	LC	N	O	T1	T2	T3	Y
Sheet A (outer)	o	o	o	x	x	x	x	o	o	o	x	o	o	o
A (inner)	o	o	o	x	o	x	x	x	x	o	x	o	x	x
B (inner)	o	o	o	x	o	o	o	o	o	x	o	x	o	o
C (outer)*	o	x	o	o	o	o	o	o	o	o	o	o	o	o
C (inner)	o	x	o	o	o	o	o	o	x	o	o	o	x	o
D (outer)1	o	o	o	o	o	o	o	o	o	x	o	x	o	o
2	x	o	o	o	x	o	o	x	o	x	x	x	x	x
E (outer)	o	o	o	o	o	o	o	o	o	o	x	o	o	o
G (outer)*	o	o	x	o	o	o	x	o	o	o	o	o	x	o
H (outer)**	x	o	o	x	o	o	o	x	o	x	x	x	x	x
H (inner)	x	o	o	o	o	o	o	o	o	o	o	o	o	o
I (inner)	o	o	o	o	x	x	o	o	x	o	o	o	o	o
K (inner)1	o	o	x	o	x	x	o	o	o	o	o	o	M	o
2	o	o	x	o	x	x	o	o	o	o	x	o	M	o
**3	x	o	-	o	-	-	-	o	o	x	x	x	M	o

*These formes show evidence of an additional stop-press correction. In outer forme C the T1 copy has a catchword missing, on page C2^r. In outer forme G the N copy has a word with two letters reversed. When the printer changed "worse" (G3^r, 13), obviously wrong, to "workes," he set the word up wrong, and changed it again after some copies had been run off. Or perhaps the error is due to some accidental disturbance. In outer forme H the LC copy has a corrected reading in one word but uncorrected reading in other places. The correction must have been made alone in a stop-press correction by the printer. The other corrections on the same forme of a more complicated nature must have been made by the proofreader.

**Copies Bu, F, Ha, Hn are blank since they do not contain the added lines and thus do not have the variant within the lines.

It seems extraordinary that half-sheet K should have three stop-press corrections, since the third correction is only a slight change within the lines that were added after the stop-pressing of the press the first time. What must have happened is the following. When the sheets were first set up, the last three lines of the play were omitted, and there was a phrase omitted as well as some undesirable readings on the other page of the forme, Kl^v. After some sheets were run off the press, the omission of the last three lines was noticed, and the press was stopped to make the addition. No other change was made. All the copies but Bu, F, Ha, Hn have the additional lines, but some of the copies, as we shall see, have a variant within the lines. The last three lines, as first added, read:

To whose act I owe my true Conversion.
 When all things have their tryall, you shall find.
 Nothing is constant b[u]t a vertuous mind. Exeunt.

After some more pages had been run off the press, it was considered desirable to add further corrections, this time to the other page in the forme, Kl^v. One change was necessary for the sake of sense, the substitution of "since" for "sure" (l. 20), and another change conveyed the more exact meaning. One phrase was added, and still another phrase was changed. The Notes give a detailed explanation. The copies that represent this second stop-press correction are: C1 (the basic copy), Bo, C2, LC, N, O, T2; that is, all except Bu, F, Ha, Hn, and T1. Then for the third time the press was stopped, this time to make a change within the first variant; that is, within the three added lines. The change was in the order of two words, so that line 17 now reads:

To whose act I owe true my Conversion.

Copies Bo, C2, LC, N, and Y have this reading. Now there is only one copy, T1, that has the three added lines and yet the uncor-

rected page Kl^v. Now since this last page of Tl is not pasted in from a copy, according to an examination at the University of Texas of the original copy, then Tl indicates that "my true" must be the uncorrected reading and "true my" the corrected. For it would be impossible to have a forme representing the uncorrected reading of the second stage and the corrected reading of the third stage. One can see the appropriateness of "true my" if he reads "true" as elliptical, standing for "it is true." Fowler is saying, then, it is true he owes to her, Penelope, his conversion. The question, however, why the press was stopped to make this seemingly unimportant correction is more difficult to answer. One can only conjecture. The phrase "my true Conversion" has a religious connotation. Did Shirley write this phrase originally and find perhaps it was objected to on religious grounds? If the phrase was used at this time, and I can find no record of it, by the non-conformists, then the phrase would have been distasteful to Shirley; and he would have conceivably altered the words in the manuscript in such a way perhaps that the compositor could not read the passage. Perhaps by some such obscuring by the author of the passage, the compositor left out the passage altogether at first. Or since Shirley was at least sympathetic with Roman Catholic views,¹ he might have been sensitive about the connotation of the phrase, and altered it for that reason. Whether the alteration occurred at the time of composition, or at the time it was taken to the printer's is a question.

There are some copies that alone represent the printing of an uncorrected forme. Bo is the only copy that has an uncorrected reading for outer forme E; and Cl, the basic copy, is the

¹ See Nason, op. cit., pp. 31-33.

only one representing the uncorrected readings on inner forme H. Of the formes that went through two stop-press corrections, 1C is the only one that has one corrected reading in one variant; with all the other variants it has the uncorrected reading. T1 is a unique copy in regard to inner forme K. There are only three sheets that show evidence of corrections on both inner and outer forme: A (two leaves), C, and H. The basic copy represents the corrected reading in all but inner and outer forme H. In inner forme H the errors are common misprints. In outer forme H they are mistakes that must have been corrected by a proofreader or the author. The basic copy also has the uncorrected reading in the second stop-press correction of outer D and the third of inner K. The Boston copy has only two uncorrected formes. Some copies have five uncorrected formes, and T1 has six. No copy has all uncorrected or all corrected formes.

We may conclude, then, that the peculiarities of this quarto lie both in the number and kinds of variants. There are not the numerous dropped, transposed, added letters that appear in the other Shirley quartos as edited by University of Chicago students. There are common misprints in this quarto, but they are comparatively few in number. There are variants which can be explained only by the presence in the manuscript of revisions and alterations. Sometimes, apparently, the printer set up the crossed out word or phrase instead of, or in addition to, the words as revised. Though the manuscript was doubtless well enough written, it must have been written in such a hand as to make difficult words illegible and letters made up of minim strokes easily misread for similar letters, the result being words similar in appearance. The manuscript, too, was probably not a fresh manuscript, dating from 1628, the date of the play's

first appearance. We can be sure, for example, that The Bird in a Cage, published soon after its presentation, was a fresh copy. Finally, the year from January, 1632/3, to January, 1633/4, was a busy year for the author. Shirley was rushing The Bird in a Cage off to the press, composing the elaborate dedication. He was apparently revising The Night Walker.¹ He was preparing the famous masque, The Triumph of Peace, presented February 3, 1633/4,² and entered for publication January 24, 1633/4.³ He was busy with the composition, presumably, and the production of The Young Admiral, licensed for presentation July 3, 1633,⁴ and with that of The Gamester, licensed in November.⁵ Other plays were being published, the second edition of The Wedding, and A Contention for Honour and Riches, entered November 9, 1632.⁶ Shirley apparently did not have time to visit the printing-house in time to decipher difficult words. At some time, however, he must have made at least a few corrections, either at the printing-shop or at home, where the sheets were brought to him. Or the publisher or some other person knew his intentions. Somebody, finally, saw to it that the press should be stopped a number of times for corrections. The printers apparently did their best in making the corrections.⁷ Altogether there seem to be various reasons for the

¹Adams, op. cit., p. 34.

²Ibid., p. 54.

³Greg, op. cit., p. 43.

⁴Adams, op. cit., p. 35.

⁵Ibid.

⁶Greg, op. cit., p. 41.

⁷Note as an example of the good intention of the printers "The Printer to the Reader," appended at the end (Sig. K4^r) of The Bird in a Cage in the University of Chicago Library copy:

quarto's peculiarities: the state of the press materials, the presence of alterations and revision in a not too clearly written manuscript, and the rush of activities with the author.

c. A Note on the Running Title

The fourteen copies show no variants within the running titles, a fact that indicates, in view of the large number of variants in the text, that the running titles were set up once and used over and over again for the different formes. The running titles are not, however, alike throughout the pages.

The following are the five different running titles that appear on the pages of the quarto. I shall designate the long-tailed "e" at the end of the last word of the running title by drawing in the tail to distinguish the fount from the ordinary "e." The letter before each running title is the symbol that will represent hereafter in the discussion the particular form of the running title.

(a) The witty Faire one .

(b) The Witty Faire one .

This is like (a) except it has the "W" instead of the lower case.

(c) The witty Faire one.

This is like (a) except it has the ordinary "e" at the end of "one."

(d) The witty Faire one.

This is like (c) except it has a roman "F" instead of the italic.

(e) The Witty Faire one.

This is like (d) except that it has a capital "W" instead of lower case.

"Gentle Reader, let me desire thy fauorable correction / of these places. viz.many other Errors, (though for the most part literall,) / thou shalt meete, which thou canst not with safetie of thy owne, interpret a defect in the Authors Iudgement, since all / bookes are subject to these misfortunes. / Vale et mitius interpretare."

The following table shows which of these five different running titles appear on the pages of each forme. I shall give in the first column the forme, then the corresponding running titles indicated by the symbols in the order that they appear on the consecutive pages. We have to remember that the consecutive pages on an outer forme are 1^r, 2^v, 3^r, and 4^v; on an inner forme 1^v, 2^r, 3^v, and 4^r. Outer forme B, for example, has for the three pages (the first having no running title): (a) for 2^v, (a) for 3^r, and (b) for 4^v. I have indicated this as set x; that is, a set of running titles that remained together that was used over and over again for other formes. Inner forme B has four running titles, each one of the kind called (a). These four remained together as a set, which I shall call y. In other words, x stands for the set of running titles originally used for outer forme B and y for the set of running titles originally used for inner forme B.

Forme	Running Titles on Consecutive Pages				Set
B (outer)		(a)	(a)	(b)	<u>x</u>
B (inner)	(a)	(a)	(a)	(a)	<u>y</u>
C (outer)	(c)	(b)	(a)	(a)	<u>x</u>
C (inner)	(a)	(a)	(a)	(a)	<u>y</u>
D (outer)	(a)	(a)	(a)	(a)	<u>y</u>
D (inner)	(a)	(a)	(b)	(c)	<u>x</u>
E (outer)	(a)	(a)	(c)	(b)	<u>x</u>
E (inner)	(a)	(a)	(a)	(a)	<u>y</u>
F (outer)	(a)	(a)	(a)	(a)	<u>y</u>
F (inner)	(a)	(a)	(b)	(c)	<u>x</u>
G (outer)	(c)	(b)	(a)	(a)	<u>x</u>
G (inner)	(c)	(c)	(c)	(c)	<u>y</u> or <u>z</u>
H (outer)	(d)	(b)	(a)	(a)	<u>x</u>
H (inner)	(c)	(c)	(c)	(c)	<u>y</u> or <u>z</u>
I (outer)	(e)	(b)	(a)	(a)	<u>x</u>
I (inner)	(c)	(c)	(c)	(c)	<u>y</u> or <u>z</u>
K (outer)	(b)				<u>x</u>
K (inner)	(c)	(c)			<u>y</u> or <u>z</u>

I shall explain what must have happened. In setting up the running titles for sheet B, the printer set up six exactly

alike; but coming to the seventh running title, the last page of the sheet (the first page having an ornamental head-piece and no running title), the printer, perhaps finding his supply of lower case "w's" exhausted, selected a capital. The result is that whereas in the inner forme the running titles are all alike, in the outer forme there is one running title with a one-letter fount variation, a "W" for a "w." The set for the outer forme B, which has here only three pages, is designated as x, that for the inner forme B as y. Each set remained together, though not locked, as the individual running titles were, as we shall see, moved about. When the printer distributed the type of outer and inner forme B, he kept the running titles standing. He used for outer C the same set of three running titles he had used for outer B except that, as outer B had no running title set up for B1^r, it was necessary to set up one at this time for C1^r. This running title is unlike any of the others in the forme in that it has a normal "e" as the final letter of the running title but like two others in that it has a lower case "w." There are now in set x three different running titles: (a) for two pages, (b) for one, and (c) for one. C2^v has the same as B2^v, C3^r as B3^r, and C4^v as B4^v. C1^r has the new running title (c).

When the type for inner forme B was distributed, the running titles were kept intact, as those of outer forme B were, and used for inner forme C. This set of running titles used for inner forme C contains no variation in the four running titles, and it is designated as set y. Then outer forme D was given the same set that inner forme C, and before it inner forme B, had; that is, set y. Then inner forme D was given the other set, x, with the three different titles, but the order is changed from that in outer C. There must, it seems clear, have been some changing

about of the individual titles. D1^V has the same running title as C3^R and, before it, as B3^R. A peculiarity in this running title is that it has what looks to be a break in the long tail of the final "e" of "one," an additional piece of evidence that the same set was used. Outer forme E has the same set as inner forme D (and before it as outer C and outer B) in the order of (a) for two consecutive pages of the forme, (b), and (c). One can see that E2^V rather than E1^R, both of which have the (a) running title, is given the one previously used for D1^V, as it has the break in the long tail of the "e." Inner E was given the set y, formerly used for outer D. Outer F is like inner E, and inner F like outer E with the order (a) (b) (c), just like the order of inner forme D. Page F1^V, the one page of the two having the (a) running title, has the running title with the slightly defective long-tailed "e." Outer G has the same running title as inner F, with the order (a) for two pages, (b), (c). G4^V, which has one of the two (a) titles, has the slightly defective long-tailed "e."

With inner forme G we have a difficulty. The running titles are all alike and like the set called y with one difference, an ordinary "e" as the final letter of the running head instead of a long-tailed "e." This form of the running title, as may be noticed above, is called (c). Either it must represent an entirely new setting-up of type at this point, or it is the original set with a change in the final letter of each running title in the set. It seems hardly conceivable that the second alternative is true, that the printer for no obvious reason changed the same letter in each of the four running titles to one of a different fount. Yet the letter is the final one in the line, and accidents can easily happen to end letters. And though it is diffi-

cult to think of the same accident as happening in the four places, yet it is a possibility. Could the change have been intentional? I can think of only one reason for an intentional change: that the printer wanted all the long-tailed "e's" in this fount for some other work he was setting up at the same time, perhaps for another press. Here were four letters that he could pick up at one swoop. To be sure, he doesn't touch the long-tailed "e's" in the other set, and there are three in the set. If, however, it were possible just at this time to take the letters from one chase, it would not be possible to take them at the same time from the other, which would certainly be locked with sheets being run off the press. These (c) titles are exactly like the (a) titles in regard to spacing. I am, on the whole, inclined to accept the alternative that the set is the same one as y with the change in the final letters due either to accident or, more probably, to intention. From now on one forme of every sheet has the running titles of inner forme G, which set is designated as y or z.

Outer H was printed from set x, even though a new variant, the roman for the italicized "F" has crept in. The symbol (d) represents the running title with the change I have just noted. It is like (c) with the exception of the change in fount of one letter. It is quite easy to think of an accident as happening to one letter in the set. The printer replaced the italicized capital with a roman capital, a mistake that could be due to "foul case." It would be difficult to conceive of these running titles as representing a new setting of type. H1^r is like G1^r, with the exception we have just discussed, H2^v like G2^v, and so on. It is plain, furthermore, that H4^v has the same break in the tail of the "e" as G4^v and the other pages in the previous formes printed from this unit in the set.

Inner H has the same running titles as inner G. the set called y or z. Outer I is like outer H, which was printed from set x, except that it has on one page the running title (e) instead of (d); in other words, there is instead of a lower case "w," a capital. Il^r, the page that has the (e) running title, is like Hl^r in every other respect; the roman "F" has remained. The accident to the "w," for which a capital was substituted, was the same type of accident as that which happened, in the printing of the previous forme, to the "F." The other three titles are alike, and I4^v has the same broken tail as H4^v. The long tail of the "e" shows clearly in every page in each forme that has used it. There is one page in one forme, either outer or inner, of each sheet having the (a) title that has the defective long-tailed "e." This fact would certainly seem to point to one setting of type. Inner I has the same running titles as inner H and inner G. In the last forme, outer K, having only one page, has its running title printed from the (b) running title in set x. Inner K has its only two pages from the (c) running title, using any two running titles in the y (or z) set. The "F" in the running title of [K2]^r of the Chicago (C1) copy has been obliterated through mending. There are no variants in the running titles among the different copies.

There must have been, then, just one setting-up of type for the running titles, one set for each forme; and each set was used for one inner or outer forme of every sheet, allowing for the possibility that a new set was made with inner forme G and was used for one of the two formes of every sheet thereafter. The variations in fount, occurring as they do, and the presence of the defective long-tailed "e" on one page of every forme that uses set x point strongly to one setting of type.

